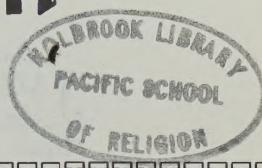


# The Hymn

OCTOBER 1970



## *God of the Green Earth*

BARBARA OWEN

God of the green earth,  
Singing with growing,  
Lord of the ocean,  
From which life sprang,  
Teach us their wisdom,  
Born at creation  
When planets danced and  
Morning stars sang.

Teach us respect for  
Forests and marshlands,  
Not to defile them  
With ignorant greed;  
But love tall redwoods,  
Crowning the ages;  
Love the brown loam and  
Small fertile seed.

Make us to love all  
Our fellow creatures:  
They not too humble,  
Nor we too great.  
Wildcat and beaver,  
Bee and brown sparrow,  
Have earned equal right to  
This earthly estate.

Stay us from killing  
With arrogant science  
Men, beasts and plants we  
Do not understand.  
With love comes wisdom,  
Compassion and patience;  
Justice for all things,  
Peace in the land. —Amen.

(Suggested tune: *Bunessan 5-5-4.D*)

# The Church and Jazz

GERALD L. GIPSON

JAZZ IS THE ONLY FORM of music which is basically native to the United States. It may have had its fundamental origins in Africa and Europe but the ragtime players, blues singers, and brass band marchers, whose music combined to produce jazz, were born in America. To quote Gunther Schuller in his book, Early Jazz, "Jazz is primarily a player's and improviser's art." This "art" has more emotional relation to its exerciser than any other form of music. The jazz performer feels that what he is playing, whether it be blues or a "shout," is a part of himself, of his emotions, and his feelings.

Jazz has long been associated with the goodness and badness of life. In the past, jazz was often closely allied with the risqué. With the progress of time the picture is brighter and jazz performers have been recognized the world over for their talent and ingenuity.

Can a musical language that is so charged with emotions and extra-musical connotations be admitted as a part of the church service?

To pass judgment on this question is difficult; there are as many arguments for as there are against. It must be remembered that jazz is a form of music alien to the church. Churchgoers are used to the hymns and unison readings that have been so much a part of worship for years. They hesitate to make changes, partly out of fear and partly out of custom of thought. At times their attitude seems almost lackadaisical. There is fear of being embarrassed by the demonstrativeness of jazz by the person accustomed to the disciplined routine church service. Still, jazz has a religious origin. The spirituals of the Negro slaves of yesterday show the authentically religious roots of jazz. The Negro did not care to remember his past and could see no definite brightness in the future. Listen to Ella Fitzgerald or Lou Rawls as they sing of suffering and hardship. The spirituals ring of redemption, and is not redemption a big part of worship? Is this so-called embarrassment real on the part of the puritanical when we remember the emotion-packed sermons of the revivals, the public confession of sin, and the public adoration of Christ?

Back in the fifties, jazz was introduced into a church service. It was treated with about as much respect as a bad cold; if it was ignored, maybe it would go away. It is still with us today and its forces are

(Please turn to Page 121)

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*Mr. Gipson is a student at the Conservatory of Music, University of Missouri. His article appeared in Music Journal, April 1970, by which it is copyrighted, and is used here by permission.*

# The Hymn

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## THE REVEREND DEANE EDWARDS D.D.

THE PASSING on July 3rd of the Rev. Deane Edwards, the Hymn Society of America's beloved President Emeritus, was unexpected, though he had been ill for some months.

Dr. Edwards' terms in office—a total of twenty-four years—is marked as one of the most fruitful periods in the history of the Society. His influence as a member of the Executive Committee and as President covered just one-half of the Society's existence and service.

During those years, the daily demands of the work of the Society progressed so rapidly that the office was moved to the more spacious quarters of the newly-erected Interchurch Center on Riverside Drive, New York City. Following the death of Dr. Reginald McAll, Dr. Edwards absorbed the services that had been carried on by the late Executive Secretary—this in addition to the presidency. Over the following years practically every day found him at his desk after commuting from his suburban home. Such continued to be his custom as the years passed. In spite of handicaps and failing health, his determined spirit defied his years; and he attended the annual meeting of 1969 in Hartford, Conn., and several of the Executive Committee meetings that followed.

A fair part of this period was spent by Dr. Edwards as organizer-promoter of many hymn-writing projects sponsored by the Society, and others conducted jointly with other organizations, as well as some in which the Society was asked to act as judge. This entailed considerable correspondence. As a result, new texts on several subjects were provided—and they were fruitful. A number of them are finding their way into current hymnals. It was Dr. Edwards' great pleasure at Executive Committee meetings to report the permissions given to various hymnal committees for the use of new hymns selected from the Society's published pamphlets.

Of similar importance was the publication of the Society's quarterly *The Hymn* and its successive editors—the Rev. George Litch Knight, Dr. Ruth Messenger, and William W. Reid—were given every freedom and encouragement. Likewise Dr. Edwards promoted the progress of the *Dictionary of American Hymnology* with Dr. Leonard Ellinwood as chairman; and the more recent establishment of the Tunes Committee, under Dr. David Hugh Jones, was an outstanding achievement of his administration.

Dr. Edwards' influence and contribution were further widened through his personal contacts. Many familiar with the Hymn Society of America only through the cold print of *The Hymn* or through the several hymn projects, made a special point to visit the office when in

New York City, and there the President's gracious reception strengthened bonds within the Society. He was not one who sought to impress, but his unassuming manner could not hide the brilliant mind.

The Executive Committee and the members of the Society extended their deep sympathy to the family in its loss. They are ever grateful for the years of Dr. Edwards' devoted service—years in which he helped to create an image that will remain, a legend to be cherished, and an inspiration to all who in future years would give the world "better hymns" through which to praise their God.

—J. VINCENT HIGGINSON  
*President*

## Tribute to Dr. Deane Edwards

*The Rev. Deane Edwards, D.D., F.H.S.A., died on July 3, 1970, at his home in Rye, N.Y. He was President Emeritus of the Hymn Society, after a long record as President. Previous to those years, he had been active in the promotion of "better hymnody" as an officer of the Federal Council of Churches, and of the National Christian Council.*

*At the funeral service for Dr. Edwards at the Rye Presbyterian Church in Rye, N.Y., the following tribute to his memory was made by the Rev. Dr. Joseph P. Bishop, minister of the church.*

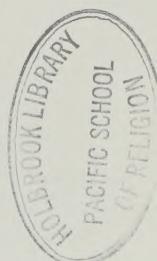


REV. DR. DEANE EDWARDS

as well as the Hymn Society of America, leaving them with a stable

We have met here today to honor the memory of Deane Edwards who has blessed every life in this room because he was a man whose courtesy and inward dignity called forth the best that is in everyone of us who knew him. He assumed the best. He expressed decency and magnanimity, and, with few exceptions in life, his faith was vindicated.

How shall we describe the life of a man whose pastorates left scores of persons in his debt because of his unerring compassion and considerateness? How shall we tell of a man whose administrative skills, imagination and organizing abilities blessed churches, national councils and committees,



base of organization and direction which shaped their future usefulness in ways which are beyond measure? How shall we recall the spirit of a man whose steadfast loyalties and consistent reasonableness inspired all of us?

There are no adequate words for such description, but such feeble words as we have should surely be spoken about the heart and soul of the man.

Three qualities come most vividly to my mind when I think of the quiet, unfailingly courteous, modest, strong, and dignified man we knew as Deane Edwards.

He was a man of reason. In him the thirst for truth, balance, objectivity was deep. He tried to avoid over-simplified judgments and he was keenly conscious of the complexity of personal and social ills. A brief glance at the books he read, even in his 85th year, reflected the agile, active, inquiring quality of his mind. He disliked sloppy scholarship, and he admired careful research. In thought, as well as in action, he honored the rational process and it honored him.

He was a man of undefeatable hope. When others saw signs of death and defeat, Deane overcame their doubt with his unflagging faith. He believed that the best in us would always finally direct the worst, and he never had any question in his mind that whatever befell him could in some way be turned to the good. Even in these last three months, the loss of his beloved Margaret was not to be considered without its blessings nor as anything but an event to be accepted and committed to God's gracious hand. Hope directed his thought, and hope sustained and purified the deepest relations of his life.

Finally, he was a man of genuine humility. Though many achievements characterized his long, indefatigable life, he never boasted them, and if others received the praise, it never rankled in his soul that it should be so. At the age of 70 he could still beat his sons at the game of tennis, but he never deliberately made them uncomfortable about it.

He bore life as he bore his physical afflictions at the end of his years—gracefully, without complaint, humbly. His humility was illustrated by his judgments about people. In many conversations, I heard him evaluate and keenly analyze a situation or a person with that rare, dry sense of humor which was his, but I never heard him say a single unkind or malicious or suspicious thing about anyone. On Saturday I asked his children about this impression. They were in immediate agreement that my impression was a true one, borne out by their lifetimes of devotion and knowledge. Judgment which is as consistently kind and free of malice as that can only come from a heart which is so sincerely humble that one can only say, "In him the light shone and he knew it not."

# Christmas Carols New and Old

ALBERT C. RONANDER

**C**HIRSTMAS without carols? Impossible! Such would likely be the rejoinder of most Christians to the suggestion that Christmas be celebrated without them. For, to most people, carols are simply joyous songs that have always been a part of the Christmas celebration.

Actually, there are carols for Easter and other holy days as well as some that are purely secular in character and they are neither as ancient nor as well established as is commonly supposed. Not until the beginning of the 15th century, with the dawn of the Renaissance and the rise of the vernacular languages in place of Latin, did carols emerge as a regular part of the celebrations surrounding the great festival days of the church year. And two centuries later they almost disappeared until they were revived in the 19th century.

The word "carol" is derived from the Greek "choros," meaning a dance. Originally it referred to a circle dance without any singing. Later, words were added, but they merely served as an accompaniment to the dance movements. The important thing was the dancing. In medieval France a "carole" was a round-dance in which dancers moved in a circle during the singing of a repeated refrain (the repetenda, or burden) and then rested or stood still while a leader sang the stanzas (from the Latin "stantes," people standing). Such a traditional French carol is the following shepherd's song:

*Burden*      Berger, en choeur chantez Noel,  
                  O, chantex Noel, Noel.

Shepherd! the chorus come and swell!  
Sing Noel, O sing Noel.

*Stanza*      Berger, secoue ton sommeil profond!  
Leve toi et laisse tes moutons jouer;  
Anges du Ciel chantant tres fort—  
Apportez nous la grande nouvelle.

Shepherd, shake off your drowsy sleep,  
Rise and leave your silly sheep;  
Angels from Heav'n around are singing,  
Tidings of great joy are bringing.

---

*The author of this article is minister of the Eden United Church of Christ, in Hayward, California, and was executive secretary of the committee that produced the current Pilgrim Hymnal.*

This pattern of repeated burdens alternating with the stanzas was maintained throughout and gave to the carol its distinctive form. Some scholars contend that any song with regular stanzas that begins with a burden and repeats this after each stanza can be called a carol. Thus, "Onward, Christian Soldiers" would qualify if the refrain were sung at the start and at the end of every stanza. However, this seems unnecessarily pedantic and ignores the essential light-hearted quality of all carols, derived from their origin in the dance.

Percy Scholes probably offered the best and most inclusive view by describing a carol as, "A religious seasonal song, of joyful character, in the vernacular and sung by the common people." In their purest form they follow the burden, stanza, burden, stanza pattern, but there are some in which the refrain has been lost due to a careless scribe's error in copying the words and others in which the refrain was omitted from the start. What is important about them, as Percy Dearmer pointed out in *The Oxford Book of Carols*, is that they began as a dance and gave "voice to the common emotions of healthy people in language that can be understood and music that can be shared by all." Chaucer caught the spirit and character of the carol in a passage from *The Roumant of the Rose*:

"Come neer, and if it lyke yaw  
To dauncen, daunceth with us now.  
And I without tarrying,  
Wente into the caroling."

Eventually the words and the music were disassociated from the dancing and carols had an independent existence. But they always retained the sprightly and joyous quality imparted by their dancing origin.

#### Demand for Gayer Songs

It was undoubtedly because of their early association with dancing that carols were suppressed by the church for so long, for dancing was identified with pagan rites and immoral practices. However, as the dissatisfaction with the old Latin office hymns and contemplative plain-song melodies increased and as the common people sought a greater spontaneity ad authenticity in their religious life, the demand for gayer and more lively songs in the vernacular grew apace.

It was in response to this felt need that St. Francis of Assisi in 1223 first introduced carols (probably popular songs in ballad form) as a part of the outdoor Christmas Eve service that he conducted at Greccio, in the province of Umbria, Italy. Using live animals and a crib filled with hay, he re-created the setting of the first Christmas scene and invited

the village people to join in the singing of joyous songs in the vernacular and possibly dancing to accompany the tableau. The idea took hold and spread and from this simple service the Christmas creche was born (known as a *presebre* in Italy and a *nacimiento* in Spain) and "the soil of all Europe," according to Canon Winfred Douglas, "blossomed with fresh song."

The carols were carried by troubadours or wandering minstrels from one country to another and during the 15th and 16th centuries they came into full bloom from Italy to Scandinavia and Germany to England. One of the delightful features of these carols was their mixed-language, or "macaronic," character in which Latin phrases were freely intertwined with the vernacular, the Latin usually being familiar lines taken from parts of the Mass and the Office Hymns. "In dulci jubilo," one of the most famous and popular of the early macaronic carols, is said to have been first sung by angels to Heinrich Suso, a 14th century German mystic, who reputedly was thereby drawn into a dance with his heavenly visitors. Percy Dearmer's translation of the first stanza retains the Latin phrases:

*In dulci jubilo* ("In sweet jubilation")  
 Now sing with hearts aglow!  
 Our delight and pleasure  
*Lies in praesepio,* ("Lies in the manger")  
 Like sunshine is our treasure  
*Matris in gremio* ("In his mother's lap")  
*Alpha es et O!* ("He is the First and the Last")

A better known translation, really a free rendering of the original, is the version by John Mason Neale, "Good Christian Men, Rejoice." An example of an English macaronic carol is the following:

*Burden*

Now make me joy in this feast,  
 In quo Christus natus est ("On which Christ was born")

*Stanza*

A Patre unegenitus ("The only begotten of the Father")  
 Through a maiden is come to us.  
 Sing we to Him and say, Welcome,  
 Veni, Redemptor gentium ("Come, Redeemer of the nations")

The average person singing these Latin phrases had no idea what they meant but they were familiar and conjured up an image of something holy. Some authorities claim that these phrases were put there by clerics as a subtle device to enable the church to retain its grip on the popular mind. Even a secular carol, the famous "Agincourt Song," written to celebrate Henry the Fifth's victory at Agincourt in 1415, was firmly an-

cheded to a liturgical foundation with the repeated Latin chant of exaltation, "Deo Gracias" ("Thanks be to God"). Perhaps the most widely known and sung Christmas carol today in the macaronic style is the traditional French carol, "Angels, we have heard on high," which originally began:

Les anges dans nos campagnes  
Ont etonné l'hymne des cieux,  
Et l'écho de nos montagnes  
Redit ce chant melodieux:

*Gloria in excelsis Deo, Gloria in excelsis Deo.*

### Sung in Processions

Many of the early carols were sung in religious processions, held both within and outside the church, the procession halting during the singing of the stanzas and moving forward during the singing of the burden. Not infrequently, such processions in the streets took on a carnival air and were spiced with an earthy humor. One of the most popular and long-lived of these was held at Sens, France, in which a young woman rode through the town on a brightly arrayed donkey with a baby in her arms, to symbolize the flight of the holy family into Egypt. The boisterous populace surrounded and followed the procession as it made its way through the narrow, winding streets, all the while singing:

From Eastern lands comes the Ass  
Beautiful and strong,  
Most patient bearer of burdens;  
Hez, sire Asnes, hez!  
(“Hee-haw, Sir Ass, hee-haw”)

The tune of this carol, *ORIENTIS PARTIBUS*, has been set to a modern and much favored children's carol, "Jesus, Our Brother, strong and good," which includes the stanza:

"I," said the donkey, shaggy and brown,  
"I carried his mother up hill and down,  
I carried her safely to Bethlehem town;  
I," said the donkey, shaggy and brown.

Another popular type of carol with the Wassail Song, sung by "waits" or minstrels as they went from door to door seeking alms and food. "Wassail" means "Good health to you," and one of the best known of these songs is the hearty Yorkshire carol, "Here we come a-wassailing," in which the lines occur:

We have got a little purse,  
Of stretching leather-skin;

We want a little money  
To line it well within.

Bring us out a table  
And spread it with a cloth,  
And bring us out a mouldy cheese,  
And some of your Christmas broth.

Another wide-spread use of the carol was in connection with the Mystery Plays, which were dramatizations in the vernacular of biblical stories, usually presented as a part of the major church festivals. The various guilds were assigned different stories and put these on with elaborate costumes, much ceremony, considerable communal participation and extensive singing. One of the oldest of these, from Coventry, England, depicted the slaughter of the innocents by Herod and was produced by the Guild of Shearmen and Tailors. It is from this mystery play that the famous "Coventry Carol," comes:

*Burden*

Lully, lulla, thou little tiny child,  
Bye by, lully, lullay.  
Thou little tiny child,  
By bye, lully, lullay.

*Stanza 2*

Herod the king,  
In his raging,  
Charged he hath this day  
His men of might,  
In his own sight,  
All young children to slay.

**Puritanism and the Carols**

The mystery plays and carols flourished in the 15th and 16th centuries, but as the reform movement within the church took hold and clerical opposition to the drama and the dance grew they withered and disappeared from public view. Festival celebrations were discouraged, communal singing suppressed, and dancing and dramatic presentations denounced, all because they seemed entirely too frivolous. The most extreme measures were taken in England with the ascendancy of Puritanism under Oliver Cromwell. Even the observance of Christmas was abolished, save as a day of fasting. The Puritan attitude was summed up in a tract that appeared in 1656 in which Christmas was described as "The old Heathen's Feasting Day, in honour to Saturn their Idol-God, the Papist's Massing Day, the Profane Man's Ranting Day, the Superstitious Man's Idol Day, the Multitude's Idle Day, Satan's—that Adversary's—Working Day, the True Christian Man's Fasting Day."

In such an atmosphere carols had little chance, and for the next two centuries they barely managed to survive. Their bright-colored gaiety was almost obliterated in the grey-toned hues of the prevailing somber religiosity.

Fortunately they did not die but lived on by going underground and continuing in the folksongs of the common people. Ignored and disdained by the respectable classes, they appeared on broadsheets and were kept alive in the popular memory of simple folk. Washington Irving, visiting England in 1820, was surprised one evening at Christmas to hear carols being sung outside his window in Yorkshire. "I listened," he wrote in his *Sketch Book*, "and found it proceeded from a band, which I concluded to be the waits from some neighboring village. They went round the house playing under the windows." After listening with "hushed delight," he commented somewhat apologetically that "even the sound of the waits, rude as may be their minstrelsy, breaks upon the mid-watches of the winter night with the effect of perfect harmony." His account of this memorable experience might seem to have betokened a reawakened appreciation for carols and carol singing, but such was not the case. For, two decades later, when Charles Dickens wrote his immortal classic, *A Christmas Carol* (a wonderful story but not a carol), the carol appeared to be on its way out, and some authors prophesied its speedy demise. One such author, although favorably disposed to carols, feared that they would soon "droop and die" and looked back nostalgically to a popular song in which the singer recalls the time

When Christmas had its Christmas carols  
And ladies' sides were hooped like barrels.

### Carol Revival

In the latter half of the 19th century a few daring souls in England, realizing that something precious was being lost, spoke up on behalf of restoring carols to their original status, as a means of reintroducing the note of joy and gladness to Christmas and the other great festival days. In 1853 John Mason Neale and Thomas Helmore published a small collection of Christmas carols with music taken from a famous medieval book, *Piae Cantiones*, and a year later they issued a similar collection of Easter carols. Others followed suit. However, the greatest impact was made and the decisive turning point reached with the appearance of H. R. Bramley's and John Stainer's notable collection, in 1871, *Christmas Carols New and Old*. Although it reflected its Victorian bias by excluding such daring selections as "Good King Wenceslas" and "The Holly and the Ivy," and although it was heavily weighted in favor of newly written texts and tunes, most of which were of uneven quality,

as against the traditional, it brought the carol back into popular use and created a flood tide of interest in carols and carol singing. The outstanding modern collection *The Oxford Book of Carols*, published in 1928 by Percy Dearmer, Ralph Vaughan Williams and Martin Shaw, would not likely have come into being without the pioneer efforts of Bramley and Stainer.

The latter volume, containing 197 selections, of which 13 are in the original carol form, includes several choice carols of more recent origin, which indicates that the modern period has a contribution to make as well as the medieval. One of the finest of these contemporary carols is by Eleanor Farjeon, English poet and author, with a tune composed by her brother, Harry Farjeon, that begins with the stanza:

Now every child that dwells on earth,  
Stand up, stand up and sing:  
The passing night has given birth  
Unto the children's King.  
Sing sweet as the flute,  
Sing clear as the horn,  
Sing joy of the Children,  
Come Christmas the morn:  
*Little Christ Jesus  
Our brother is born.*

Another example of a relatively modern carol from the *Oxford Book* is one that combines the words of Christina Rossetti and the music of Gustav Holst in a perfect combination of text and tune:

In the bleak mid-winter  
Frosty wind made moan,  
Earth stood hard as iron,  
Water like a stone;  
Snow had fallen, snow on snow,  
Snow on snow,  
In the bleak mid-winter,  
Long ago.

Mention should also be made of the spirited, robust carol by William Morris, set to a magnificent French tune by Gustav Holst:

Masters in this Hall,  
Hear ye news to-day  
Brought from over sea,  
And ever I you pray:  
*Nowell! Nowell! Nowell!  
Nowell sing we clear!  
Holpen are all folk on earth,  
Born is God's son so dear:*

## THE HYMN

*Nowell! Nowell! Nowell!  
Nowell sing we loud!  
God to-day hath poor folk raised  
And cast a-down the proud.*

Undoubtedly one of the best known of all carols written in the last century is "We three kings of Orient are," from the pen of John Henry Hopkins, Jr., distinguished American churchman in the Episcopal communion. To call attention to a carol by an American is to be reminded of a delightful American Indian carol from the Dakota Tribe, "Aya Po":

Wowiyuškin Tanka hca wan  
Christ yutanin ce;  
Bethlehem etanhan  
Wotanin waste,  
*Aya po, aya po, aya po.*  
Great happiness, gifts of gladness  
Are to us given.  
Bethlehem sends forth word  
Christ is come from heaven.  
*Aya po, aya po, aya po.* ("Carry it on")

Having given the spirituals and jazz to America's musical heritage, the Negro has also contributed many exceptional folk songs and carols, most notable among the latter being the Christmas carol, "Go tell it on the mountain," written and sung in true carol form:

*Refrain*

Go, tell it on the mountain,  
Over the hills and everywhere;  
Go, tell it on the mountain  
That Jesus Christ is born!

*Stanza I*

While shepherds kept their watching  
O'er silent flocks by night,  
Behold throughout the heavens  
There shone a holy light.

Such carols presupposed and express both a joyous affirmation of life and, as Erik Routley put it, "a light-hearted acceptance of the theological profundities." They are characterized by a genuine seriousness and a gay laughter. It is a sign of health in any culture when carols and carol singing find a ready welcome. For, as Reinhold Niebuhr brilliantly demonstrated in a striking essay two decades ago, it takes both humour and faith to deal adequately with life's incongruities. And carols, with their bold juxtaposition of heaven's truths and earth's

*(Please turn to Page 122)*

## THE HYMN

III

## *When Brethren Dwell in Unity*

Christ Church

C.M.

Dale Fleck, 1970

### In Unison

1. When	breth - ren	dwell	in	u -	ni -	ty,	How
2. Like	pre - cious	oil	up -	on	the	head	That
3. Like	as	the	dew	of	Her -	mon's	mount
4. For	there	the	Lord	God	prom -	i -	ses
5. When	breth - ren	dwell	in	u -	ni -	ty,	A

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The lyrics are written below the notes:

In Unison

1. When      breath - ren      dwell      in      u -      ni -      ty,      How  
2. Like      pre - cious      oil      up -      on      the      head      That  
3. Like      as      the      dew      of      Her -      mon's      mount      Which  
4. For      there      the      Lord      God      prom -      i -      ses      His  
5. When      breath - ren      dwell      in      u -      ni -      ty,      A

A musical score for a soprano voice. The key signature is one sharp, and the time signature is common time (indicated by '8'). The vocal line consists of eight measures, each containing a single note. Below the notes is a lyrics column. The lyrics are: "good down fell bless-joy", "a the from - ful", "thing bod-y ev-ing", "it a-er- thing", "is! flows, bove, more, is!", and "Be- When When New The". The first measure ends with a fermata over the note.

A musical score for a three-part setting of the hymn "Hold, How Joyful". The score consists of three staves, each with a treble clef and a key signature of one sharp. The first staff (top) has a tempo of quarter note = 100. The lyrics are: hold, how joyful - ful to our Lord, When man shall put his ar - mour down And black and white to - geth - er dwell And life that knows no fear or hate And hills of Zi - on sing God's praise When. The second staff (middle) has a tempo of quarter note = 100. The third staff (bottom) has a tempo of quarter note = 100.

The musical score consists of two staves of music. The top staff is in G major (two sharps) and the bottom staff is in F major (one sharp). The lyrics are as follows:

we join hands as his.  
ore great shep - herd knows.  
show the Fa - ther's love.  
shines from plain to shore.  
we join hands as his.

Warren E. Haynes, July 4, 1970  
based on Psalm 133

# A Sampling of American Temperance Song-Books (1845-1964)

SAMUEL J. ROGAL

THE TEMPERANCE movement, which began in the United States early in 1826 and spread to Ireland, Scotland, and England between 1829 and 1830, has produced a considerable number of hymns, gospel songs, odes, and ballads. At the outset of the movement, the majority of these pieces appeared separately in numerous periodicals; by the middle of the nineteenth century, bound volumes of hymns and songs—with and without music—were published by individuals, temperance societies, and publishers of religious music.

One of the significant collections of temperance song-books is housed in the Frances E. Willard Memorial Library for Alcohol Research, Evanston, Illinois. The following holdings comprise this collection of eighteen temperance song-books published in the United States between 1870 and 1964:

*Fillmore's Prohibition Songs.* A collection of Songs for the Prohibition Campaign, Patriotic Services, and all Meetings in the interest of Reform, edited by Charles M. and J. H. Fillmore, with special contributions by Fred A. Fillmore, Dr. J. B. Herbert, Chas. H. Gabriel, and others. Cincinnati: The Fillmore Brothers Co., 1870; subsequent editions in 1887, 1898, 1903.

*Temperance Battle Hymns, and Red, White & Blue Ribbon Songs.* A Collection of Temperance Hymns and Songs, all new, and prepared expressly for the Temperance Work in its Present Aspects; special prominence being given to the Gospel Idea and the Ribbon Movement. By Dr. J. B. Herbert, Author of *Chapel Anthems*, and Rev. H. Taylor. Cleveland: Cleveland Electrotype Foundry, 1878.

*Temperance Light.* A New Collection of Gospel Temperance Hymns and Sacred Songs. Designed for Christian Temperance Unions and all Sunday School and Gospel Temperance Meetings. Compiled by George C. Hugg and M. E. Servoss. Boston: Oliver Ditson & Co., 1880.

*The Temperance Evangel.* A Collection of New and Popular Music, and Words Suitable for Gospel Temperance Meetings, and

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*The author is a member of the Department of English, State University College, Oswego, New York.*

Gospel Temperance Work, by D. B. Towner and Rev. S. W. Spencer. Cincinnati: H. L. Benham & Co., 1883.

*The Battle Cry.* A New Collection of Temperance and Prohibition Songs, by H. S. Taylor and Dr. J. B. Herbert. Cincinnati: Fillmore Music House, 1887.

*The Clarion Call.* For Amendment Campaigns, Reform Clubs, Temperance Organizations, and Prohibition Camps. Compiled by C. H. Mead and G. E. Chambers, of the Silver Lake Quartette. New York: Funk & Wagnalls, 1889.

*White Ribbon Vibrations*, by Flora Hamilton Cassel. Sixth Edition. Hastings, Nebraska: Flora H. Cassel, 1890.

*Trumpet Notes for The Temperance Battle-Field.* A Careful Compilation From the Best Sources, including New Songs Written Expressly for the Work by Noted Composers, for Temperance Assemblies, Gospel Temperance and Prohibition Meetings, Reform Clubs, W.C.T. Unions, Lodges, Divisions, Quartettes, Etc. By J. N. Stearns and H. P. Main. New York: National Temperance Society and Publication House, 1890.

*Silver Tones.* A Temperance and Prohibition Song Book, Containing the Most Popular Songs Sung by The Silver Lake Quartette, For Use in W.C.T.U., Temperance, and Prohibition Party Work, Religious Meetings, Entertainments, Evenings of Songs, etc., by Rev. C. H. Mead, of the Silver Lake Quartette, G. E. Chambers, and Rev. W. A. Williams. Warnock, Ohio: W. A. Williams, 1892.

*Prohibition Chimes.* For Temperance, Prohibition and All Reform Meetings. By Prof. J. G. Dailey and Rev. C. H. Mead, D.D. Fredonia, New York: Dailey and Mead, 1900.

*Temperance Bells No. I.* A Choice Collection of Songs for Use in Public Meetings and Regular Meetings of all Temperance Societies, including a Selection of Solos, Duets, etc. Arranged and Composed by E. Norine Law. Indianapolis: Publishing House of the Pentecost Bands, 1909.

*The Lincoln-Lee Legion, Supplement No. 1, to the National Prohibition Lincoln-Lee Legion Program Book.* Temperance and Anti-Saloon Songs and Responsive Services. Cincinnati: The Fillmore Brothers Co., 1907.

*Songs of Might To Cheer the Fight Against the Blight Of Liquor-dom.* By Charles M. and J. H. Fillmore. Cincinnati: Fillmore Music House, 1912.

*The Live Wire Collection of Prohibition Songs.* Compiled by Dr. J. B. Herbert. Chicago: The Rodeheaver Company, 1912.

*Patriotic Prohibition Male Quartets and Choruses.* A reprint of Male-Voice Selections from "Quartets and Choruses for Men," "Songs of Might," "Prohibition Songs," and "The Battle Cry." Compiled by J. H. Fillmore. Cincinnati: Fillmore Music House, 1915.

*Manual and Song Book.* This little book consists of Parts I and II of a project called "Training in Leadership in Temperance Education" (A Handbook for The Grand Army of Temperance). It Was Compiled by Riley W. Geary, A.B., Baker University, Kansas, B.S. in Education and M.A., University of Missouri. Phoenix, Arizona: Riley W. Geary, 1936.

*Abstinence Songs.* Phoenix, Arizona: Riley W. Geary, 1943.

*The Voice of Song.* Evanston, Illinois: National Woman's Christian Temperance Union, 1964.

As several of the sub-titles indicate, not all of the books in the above listings are restricted specifically to temperance songs. In the majority of instances, editors included works in the general areas of religion, politics, patriotism, and reform. For example, *Fillmore's Prohibition Songs* (1898 edition) contains 339 songs: 285 focus on the temperance movement, 20 on patriotism, four on reform, and one on the Spanish-American War. In addition, there are 23 gospel songs, two hymns, and four popular songs. It is interesting to observe that the latest collection, *The Voice of Song* (1964)—although reduced considerably in size (50 songs) in contrast to Fillmore's volume—reflects slightly different proportions in terms of subject emphasis. Certainly the temperance movement is evident in the work, yet more than one-half of the songs can be categorized as gospel hymns or patriotic anthems.

The library of New York State Historical Association at Cooperstown houses a small but representative collection of temperance songbooks, published between 1845 and 1898:

*Washingtonian Pocket Companion:* Containing a Choice Collection of Temperance Hymns, Songs, Odes, Glees, Duets, Choruses, etc., With Music, Arranged by W. L. Seaton. Also, Brief Directions for Commencing, Organizing, and Conducting the Meetings of Washingtonian Temperance Societies; and for the Private Action of Washingtonians. Fourth Edition. By A. B. Grosh. Utica, New York: B. S. Merrell, 1845.

*The National Temperance Songster.* By W. O. Moffitt. A Collection of Fresh and Sparkling Original Temperance Songs, Set to Familiar Tunes. Revised and Enlarged. Designed to Aid in the Glorious Cause of Temperance as it Sweeps in Triumph o'er our Land. Indianapolis: S. L. Morrow & Co., 1879.

*The Prohibition Songster.* Words and Music. For Prohibition Campaign Clubs, Temperance Organizations, Glee Clubs, Camp-Meetings, etc., etc. Compiled by J. N. Stearns. New York: National Temperance Society and Publication House, 1884.

*The Prohibition Campaign Song Book For The Campaign of 1885.* Springfield Ohio: The New Era, 1885.

*Rallying Songs For Young Teetotalers.* Designed for Bands of Hope, Sunday Schools, Juvenile Temples, Loyal Legions, Temperance Schools, and Other Juvenile Societies. Compiled By Miss L. Penney. New York: National Temperance Society and Publication House, 1888.

In content, these volumes represent an almost total commitment to the cause of national Prohibition, in contrast to a wider variety of the selections in those works from the Willard Library. Notice, for instance, the titles from The New Era book of 1885:

- All Hail the Power of Jesus Name
- America
- Banner of Temperance
- Campaign Song
- Coming By-and-By
- Fight for Prohibition
- Hark, Hark, Hark!
- Our God is Marching On
- Prohibition Revival
- Rally for the Right
- River of Prohibition
- Rolling On
- Sleeping on Guard
- Storm the Fort for Prohibition
- The Prohibition March
- We've Buckled on the Armor
- When Christians Shall Vote as They Pray
- Where Is My Boy Tonight?
- Victory's in Sight
- Vote, Vote, Vote
- Vote it Out

The editors of all five song-books tended to hold to a minimum the number of gospel hymns and patriotic anthems, concentrating instead upon songs directly bearing on the temperance cause.

One observes, generally, a broader purpose in the American temperance movement within the last three decades which has certainly affected its music and song. Essentially, the militant, emotional approach to abstinence that dominated the nineteenth and early twentieth

(Please turn to Page 121)

# Come, Christians, Join to Sing

JOHN H. JOHANSEN

THE true center of Protestant Church music must always be the music of the congregation—hymns and tunes and their practical use. This emphasis springs out of the conception of what Protestantism really is. For us Protestants, worship is not a spectacle to be watched but a personal act on the part of the people individually and collectively. The singing of a hymn marks a return to the Apostolic thesis that all the Lord's people are prophets; it is a restoration of the New Testament use of the word "laos" for the whole of God's people.

This was one of Luther's explicit contentions, one of the distinctive notes of the whole Reformation movement, and this was why Luther said he would give the Bible and the hymnbook to the people in their own language—that they might respond directly in hymns of praise and commitment. Martin Bucer, the great Strasbourg Reformer, put it very plainly when he wrote in 1541, "the Church is built round the hymn."

Hymnody is the real nucleus of our church music, and it is the characteristically Protestant form of expressing our adoration and worship.

What, then, is a hymn? According to Augustine a hymn is singable praise, for a hymn is not a hymn until it is sung. And for the Christian that means praise to God for His mighty acts in creation and in Christ, a salute in song to the events of the gospel both in the Old and the New Israel. "It is," as Cecil Northcott has put it, "an objective announcement in song of certain events in history, and of the believer's experience concerning them."<sup>1</sup>

This combination of Christian truth and Christian experience is a mark of the finest Christian hymns, and is a direct influence of the Scriptures themselves on hymn writing. Isaac Watts' greatest hymn, "When I Survey the Wondrous Cross" (435, Methodist; 119, E.U.B.) is an example of blending of objectivity and subjectivity. The text is found in the words of the Apostle Paul: "But far be it from me to glory except in the cross of our Lord Jesus Christ, by which the world has been crucified to me, and I to the world" (Galatians 6:14). This objective truth is needed in every act of Christian worship and the subjective experience of the worshiper that completes it. Watts

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*The Rev. John H. Johansen is pastor of the Canaan Moravian Church, Davenport, North Dakota. His article, which first appeared in Music Ministry, was copyrighted, 1969, by the Graded Press of the United Methodist Church and is reprinted by permission.*

brings them together thus:

Forbid it, Lord that I should boast,  
Save in the death of Christ, my God;  
All the vain things that charm me most,  
I sacrifice them to his blood.

What, then, makes a "good" hymn? In his "Introductory Essay" to *The Christian Psalmist*, first issued in 1825, James Montgomery writes:

"A hymn ought to be as regular in its structure as any other poem; it should have a distinct subject, and that subject should be simple, not complicated, so that whatever skill or labour might be required in the author to develop his plan, there should be little or none required on the part of the reader to understand it. Consequently, a hymn must have a beginning, middle, and end. There should be a manifest graduation in the thoughts, and their mutual dependence should be so perceptible that they could not be transposed without injuring the unity of the piece; every line carrying forward the connection, and every verse adding a well-proportioned limb to a symmetrical body."<sup>2</sup>

What the renowned Moravian poet and hymn writer is saying is that a hymn possesses certain qualities of its own. First, a hymn must be simple. It must contain not the slightest suggestion of complexity, either of thought or of expression. There must be no unusual words, no fanciful figures of speech, no elaboration of diction or phrase. Montgomery's own hymn, "Prayer Is the Soul's Sincere Desire" (252,239), is a perfect example of this, as is Charles Wesley's, "Jesus, Lover of My Soul" (125 and 126, 173). Exactly 157 words of the 188 used in this hymn contain only one syllable. Only thirty-one are polysyllabic, and of these only the words "defenseless" and "unrighteousness" have more than two syllables each. Simplicity is the word; simplicity, which is the handmaid of clarity.

Second, a hymn must be characterized by feeling rather than by thought. It must appeal primarily to the heart and not to the mind. Of course, it must have a central idea—"a distinct subject" as Montgomery puts it—but the theme must not so much be developed by an intellectual process as quickened by a spiritual emotion. A good hymn must stir and lift the soul; it must comfort, challenge, and inspire.

Thirdly, a hymn must draw its idea, or theme, from the familiar, even the common-place, materials of life. It may express the majesty, the eternity of God, as in Isaac Watts' "O God, Our Help in Ages Past" (28,65); or it may speak of personal consecration, as in Frances

Ridley Havergal's "Take My Life and Let It Be Consecrated" (187, 267), which is only one of many fine hymns written by this "Poetess of Consecration." Whether it deals with the great doctrines of the Christian faith or with social issues of the day, a hymn must have relevance. It must be relevant to today, to today's needs, to today's experiences, and to today's people. None of us can hope to understand what it meant in the time of tribulation on the great riots of the 1750's in Great Britain, for a group of evangelical believers, stained, torn, bruised, and almost breathless, but for the moment safe, to sing for the first time the new hymn that Charles Wesley had written for Christians in time of tumult:

God ruleth on high,  
Almighty to save;  
And still He is nigh,  
His presence we have.

If, as members of the congregation, we are to make the best use of our hymnal, we must endeavor to understand as fully as possible what we are doing, or should be doing, when we rise to sing. We do not sing to "stretch our legs," to have a welcome change of activity, or to fill in the gaps between other parts of the service. Nor do we sing to cheer ourselves or to induce the proper mood for listening to the sermon.

In a significant passage, Paul declared to the Corinthian Christians, ". . . I will sing with the spirit and I will sing with the mind also" (I Corinthians 14:15). We will sing with more enthusiasm and appreciation when we try to seek out and understand the intent and meaning of the hymns that are often perfunctorily used in congregational praise.

To understand a hymn one must know the following things about it:

1. The author—not only his name but something about his life. Who can get the full impact of "O Love That Wilt Not Let Me Go" (234, 262) if he does not know the story of George Matheson's blindness?
2. The times in which a hymn was produced. "Now Thank We All Our God" (49, 11) takes on new depth when we remember that Martin Rinkart wrote it during the Thirty Years' War; and Ray Palmer's hymn "My Faith Looks Up to Thee" (143) takes on new meaning when we recall that it was written when he was passing through a period of uncertainty and doubt as a young man of twenty-one.
3. The religious problems out of which a hymn arose. "Give to the Winds Thy Fears" (51, 213) is not mere pious exhortation but

rather it rings with reality in the light of Paul Gerhardt's sorrowful and tragic career.

4. The life of the church in which a hymn was produced. The ancient Easter hymn "The Day of Resurrection" (437, 125) takes us back into the church of the eighth century, which had its liturgy in Greek, its controversies about ikons, its learning and its follies—a church that produced pure souls and lyric spirits like John of Damascus (d.780), the author of this hymn.

5. The biblical background, if any. In some hymns this connection between Scripture and hymn is quite apparent. "Nearer, My God to Thee" (263, 201), by Sarah F. Adams, is based on Jacob's dream at Bethel (Genesis 28:10-22); "Abide with Me" (289, 42), by Henry Francis Lyte, is based on Luke 24:28-31. But a hymn like William Cowper's "Sometimes a Light Surprises" (231) contains a number of biblical references of which the ordinary congregation casually singing the hymn is only vaguely aware. A number of recent revisions of various denominational hymnbooks are providing a helpful index indicating the Scripture text with which the hymn text is related. Such an index and the use of the hymnal in personal devotions can do much to make clear the biblical background of our hymns.

Hymn singing may be called successful when it affords an avenue for true approach to God in earnest and noble worship and when it exerts a wholesome and uplifting reflex influence on those who engage in it, establishing them in the truth and quickening their faith. That is why the hymnbook has a didactic function, a teaching ministry. Hymn singing is a method of etching the gospel on the minds and hearts of worshipers. Hymn singing may also be called successful when it creates a diffused atmosphere of high religious sympathy and vigorous Christian consecration, so that even unbelievers are affected and moved by it.

We should all be reminded to heed the advice of John Wesley in his "Directions to Singers." Refer to these often (on page viii of *The Methodist Hymnal*).

For singing to proceed at the highest level possible the cooperation of the organist is required. Just what is the relationship of the organist to congregational singing? Is the organ used in such a way as to help congregational singing, or does it hinder the singing through poor performance or through superfluous embellishment? Are the organ preludes, offertories, and postludes designed to promote worship or are these conceived as organ recitals for the entertainment, not the edification, of the worshipers?

It is generally accepted that there are four elements that carry considerable weight in the playing of hymns: registration, dynamics, tempo, and phrasing. It is obvious that a loud introduction to a prayer

hymn is incongruous; that a tremolo or vox humana in a praise hymn introduces an incompatible element. Yet, how often, in the worship of the congregation, the hymn accompaniments are comprised of registrations that have little relationship to the character of the hymns used. Similar comments could be made about the other three elements so important in the playing of hymns. Church organists today must remember their place in the service and the function of their instrument. Professor Robert Noehren, organist at the University of Michigan, has stated that every organist must remember that "the primary function of the organ is the support of congregational singing."

In conclusion, let us appropriate this collect by the eminent hymnologist Dr. Louis F. Benson:<sup>3</sup>

We thank Thee, O God, for the long succession of thy singers who have lifted thy people's hearts and brightened their way with music; and we pray that we also may learn to greet the hard places of life with a song, and climbing steadfastly may enter into the fellowship of thy white-robed choristers in heaven; through Jesus Christ our Lord. Amen.

#### FOOTNOTES

<sup>1</sup> Cecil Northcott, *Hymns in Christian Worship*; "Ecumenical Studies in Worship" (John Knox Press), \$1.95, p. 9.

<sup>2</sup> James Montgomery, *The Christian Psalmist* (Glasgow: Chalmers and Collins, 1825), p. xiv.

<sup>3</sup> Stanley A. Hunter, editor, *The Music of the Gospel* (Abingdon Press, 1932), preface, p. 17.

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## *His Sun Will Shine Anew*

In a recent bulletin of Christ Lutheran Church, New York City, the minister—the Rev. Charles B. Foelsch, Ph.D.—wrote an inserted stanza between the usual second and third stanzas of Dr. Babcock's hymn. "This is my Father's world." He was preaching on "God in the Wings," and felt the need "to underscore my hope that folks coming to stormy life experiences would remind themselves that even though life is not always June, in wintertime, too, 'this is my Father's world.'" The new third stanza reads:

"This is my Father's world,  
Let me weep no sad'ning tears  
When wild winds blow, bring winter's snow,  
Would fill my life with fears.  
This is my Father's world:  
His sun will shine anew,  
And balmy air and blossoms fair  
His love for me prove true."

*(Continued from Page 98)*

stronger. We can't ignore it as it is so much a part of our everyday life. The stereo, radio, summer camps, and workshops, are all spreading the gospel of jazz. It is with us on the campus, and our fledgling elementary bands beat it out. If one keeps up with musical news, he will know that jazz has been performed before our Presidents at the White House and before the Queen of England.

Unfortunately, the future fate of many of the churches of America is up in the air. Memberships are declining, and the churches themselves are hurting financially. There have been damaging reductions in budgets, committees have been formed to try to solve the many problems, but no real progress has been made. Is it possible that our churches need to do an "about face" and try to attract people to the services by offering a service that would be attractive to the people? The representation of young people on these same committees and boards is one answer to the problem. They need to be a part of the decision-making and functions of the entire church. Services keyed to the thinking and problems of modern man should be offered as should music geared to the thinking of a modern world.

Music-wise, there are those who believed that jazz would never amount to anything. This is typical of any new music development. Much of Bach's works were not really "discovered" until one hundred years after his death; however, we still sing his music in church. When jazz first made the crossover between the sacred and the secular, it was more of a folk cult than a commercial empire. The unnamed and unhonored jazz musicians of the earliest days never dreamed that jazz would become the idol that it is now. An example of the new thinking in modern music is Duke Ellington, who has performed in numerous jazz liturgies and written a great deal of music for this purpose. Dave Brubeck (*The Light in the Wilderness*) has also been fundamental in the organization of good jazz liturgical music.

There seems to be a need for an awakening. It is necessary to utilize the wants and desires of a modern people so that our churches will grow stronger instead of weaker. Let's get our churches swinging again!

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*(Continued from Page 115)*

centuries has given way to the more sophisticated outlets of the mass media. Thus, educational exhibits, essay and oratorical contests, and radio and television programs have practically relegated temperance songs and song-books to the pages of history.

# Soon A Year Will Be Behind Us

(Suggested tune *Ton-y-Botel*) (8.7. 8.7.D.)

1. Soon a year will be behind us,  
One that held both joy and ill;  
May its passing, Lord, remind us  
Of Thy presence with us still.  
Friendships made and old friends parted  
Call to mind th' eternal plan,  
That God's love demands wholehearted  
Love expressed to fellow-man.
2. Looking back in contemplation,  
We see conflicts, war, disease;  
Yet man yearns for consolation,  
For true healing, lasting peace.  
We resolve to learn from error,  
And to build upon the good,  
So to seek an end to terror  
And a world-wide brotherhood.
3. Lord, the year that lies before us  
Is a moment in Thy sight;  
Yet, Thou carest, watching o'er us,  
That we make each choice aright.  
So, anew in dedication,  
We respond to Thy command,  
Starting fresh in realization  
That our times are in Thy hands.

-- Edgerton Grant (1931-1969)

*(Continued from Page 110)*

foibles, do just that. They combine in glorious jumbled fashion the celebration of God's gift of himself and man's seriocomic response.

It has been a long, difficult road over which the carol has travelled. But it has now won for itself a secure and cherished place in the great celebrations of the Christian year, most notably at Christmas. The Noels of France, the dance carols of Scandanavia, the shepherd carols of the Slavic countries, the Latin cantilenae, the German lullaby carols, the posadas and villancicos of Spanish lands, and others from many different sources, have all contributed to the joy and brightness of Christmas, making it sparkle with their iridescent colors and irrepressible gaiety.

# A Christmas or Birthday Suggestion

(Membership/Nomination, Hymn Society of America)

*To the Membership Committee*

HYMN SOCIETY OF AMERICA

475 Riverside Drive

New York, New York 10027

Dear Friends:

A.  I wish to *nominate* for membership in the Hymn Society of America and to make a *Gift Membership* (\$5.00 for one year) for the following person(s) interested in the Society's goals:

Name

Address


The Society will acknowledge this gift to the person named.

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B.  I wish to *nominate* the following concerned persons for membership in the Hymn Society of America. (You will communicate with these persons and notify them of my nomination):

Name

Address


Member's name: \_\_\_\_\_

Address: \_\_\_\_\_

*Note:* Either or both of these forms may be copied on your own stationery, if (as we hope) you are keeping a file of *The Hymn*. Additional names may be entered.

### Hymnic News and Notes

Miss Barbara J. Owen—author of “God of the Green Earth”—is minister of music and teacher, living in Pigeon Cove, Mass. A native of New York State, she was educated at Hartt College and Westminster Choir College. Her musical experience has been in Connecticut, New Jersey, Washington, D.C., and now in Massachusetts. Several of her earlier hymns were published by the Hymn Society of America. In sending her new hymn to *The Hymn*, Miss Owen notes that we have “published several new texts related to our exploration of outer space, but none on the currently consuming subject of ecology.” Her verses help to fill that gap. The suggested tune BUNESSAN is an old Gaelic melody found in several hymnals, including “The Hymnbook” (Presbyterian), and “Pilgrim Hymnal.”

*Dr. Cecil E. Lapo*, who for the past nine years has been director of music for the United Methodist Church’s Board of Education, in Nashville, Tenn. left that post on September 1 to become director of field service for the Choristers Guild in Dallas, Texas. The Guild is a non-profit, ecumenical organization which describes its purpose with the phrase, “Christian character through children’s choirs.” Prior to joining the Board of Education staff, Dr. Lapo served for nearly 30 years as minister of music for local churches including St. Luke’s Methodist Church, Oklahoma City; First Methodist Church, Wichita Falls, Texas; and First Methodist Church, Cuyahoga Falls, Ohio. He has also taught church music and hymnody at Southwestern University, George-

town, Texas, and Oklahoma City University. He is a graduate of Westminster Choir College, Princeton, N. J.

Dr. Lapo was the first president of the National Fellowship of Methodist Musicians, now the Fellowship of United Methodist Musicians, and has composed more than 30 anthems and several organ works.

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*Eastman School of Music*, of the University of Rochester, has announced the appointment of *Rayburn Wright*, an alumnus who was once a member of the U.S. Army Band in Washington, and for nineteen years an arranger and coordinator of music at Radio City Music Hall, New York, as the School’s “professor of jazz studies and contemporary media.”

“This appointment,” says the School, “coincides with the expansion of the Eastman program into areas of jazz, rock and other forms of popular music for which there has been increasing recognition as valid forms of musical expression. In addition the requirements of the contemporary media of films, television arts, multi-media and the electronic recording and synthesis of music have brought into play new skills and musical forms in which the well-rounded young musician must be trained. Regular course students at Eastman will have the opportunity to participate in a program which at the outset includes, in addition to the Eastman Jazz Ensemble under Mr. C. Mangione’s direction, a sequence of courses in arranging and film writing. The program is planned to be flexible enough to respond to the changing requirements and technology of contemporary music.”

The *Inter-Lutheran Commission on Worship* expects to have new musical settings for the rite of Holy Communion ready for use in the churches by the middle of this 1970 summer. From then until June of 1972 it has "target dates" for new liturgy and hymns, including: baptism, sacred folksongs, preaching services, occasional services (marriage, burial, prayer, collects, hymns for special occasions, for the church year, etc.) Much of the new material is considered "experimental," and its reception in the churches will probably determine whether or not it will carry over into future service volumes.

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A new hymnal for Spanish-speaking United Methodists is expected to be published by 1973. The Methodist Publishing House will publish the hymnal in cooperation with a hymnal committee of the United Methodist Church's Rio Grande Conference. Although details are not yet final, the new hymnal is expected to contain 512 pages and resemble *The Methodist Hymnal*, 1966 edition, in appearance. Hymns selected by the hymnal committee will include approximately 208 hymns from *The Methodist Hymnal* and 165 hymns from other hymnals, including strictly Spanish sources. Readings from *The Methodist Hymnal*, the Service of Holy Communion, and other features will make it the most extensive hymnal in the Spanish language, according to the Rev. Alfredo Nanez, president of Lydia Patterson Institute, El Paso, Texas, and editor of the hymnal.

Serving with Dr. Nanez on the hymnal committee are Mrs. Anita Gonzales (secretary) and the Rev.

Roy D. Barton, San Antonio, Texas; Albert Lopez and the Rev. Noe Gonzales, El Paso; the Rev. A. T. Grout, McAllen, Texas; and Robert Wolfe, Albuquerque, New Mexico.

It is estimated that there are seven million Spanish-speaking people in the United States, of whom 32,000 are United Methodists in some 220 local churches. An additional 12,000 Spanish-speaking United Methodists live in Puerto Rico.

### Book Reviews

*Hymns: the Story of Christian Song*, by L. David Miller. Philadelphia, 1969: Lutheran Church Press; 175 pages, \$1.75.

Dr. Miller—Lutheran minister and widely-known music leader and authority—has written in simple, readable chapters a history of the development of hymns and tunes that have been sung by Christians through the centuries. While the main references are to the hymns in the *Service Book and Hymnal* (Lutheran), the standard hymns discussed are to be found in almost all major Protestant hymnals.

The "story" begins with a discussion of "What is a hymn?" and a recounting of the broadening of the range of subject matter of hymns of Martin Luther, John Calvin, Isaac Watts, Charles Wesley and other reformers. From there it considers what constitutes a "good hymn"; the present place of hymns in church and in private worship; the making and use of tunes; the introduction of new hymns to a congregation; Bible-based hymns from both the Old and New Testaments—and their adaptation to modern needs. Then follow brief summary chapters of Greek and Latin hymns, Luther's

hymns, Scandinavian hymns, early English hymns, the hymns of the Wesleys, the 18th and 19th centuries' British hymn writers—whose compositions comprise the bulk of the "standard hymnals" of practically all English-speaking Protestant churches.

Three closing chapters bring the story of hymnody up to our day, and take a look into the possible future. The hymns and songs that came with the immigrants to America, and the hymns inspired by missionaries to the Indians of this land, together with the first hymns and hymnals composed and printed in the colonies and in the early days of the Republic show the development of both texts and tunes on this side of the Atlantic. Twentieth century hymn writers and composers—in America and in other English-speaking lands—reveal the new concern for social welfare as well as for better poetry and better music in the churches. And Dr. Miller has an appreciative and understanding word for "today's language" (as spoken by the young generation) in worship, in hymns, and in the rituals, and for folk tunes and jazz in the churches.

He concludes: "In the realm of hymnody, things are happening today that most Christians would not have dreamed of a decade or two ago. Ice jams centuries old are breaking up under the pressure of powerful currents. A sensitive younger generation is responding to these currents of change as it moves up to take its place in the world—and, hopefully, in the church. One of the signs of the times is the new song."

There has also been prepared by

Dr. Miller a "teacher's guide" for the study of *Hymns: the Story of Christian Song* by adult education groups. One could hope that church choirs might pursue such a course—it would help make the whole service of music better understood and more meaningful. The course is outlined for ten sessions, and there are listed valuable additional helps and materials for the studies and for hymnic projects.

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*Hymnbook for Christian Worship*, edited by Charles Huddleston Heaton. St. Louis, Mo., 1970: The Bethany Press; 571 pages.

This new volume of hymns and worship materials—issued after eight years of search, consultation, and editing, by a committee representing the Disciples of Christ and the American Baptist Convention—might well be designated "the complete book for Christian worship in the 1970's". It unites in one volume "the best from the classic hymnody of the centuries" with much new material written in recent decades and especially relevant to the peculiar needs and demands of our day.

- New hymns include texts on marriage and family life, modern concepts of stewardship and thanksgiving, hymns that emphasize the ecumenical movement, the needs of youth, the relevance of the Bible, social welfare concerns. In addition to the long-accepted melodies used in Protestant churches, the Committee presents here plainsongs, chorales, Early American and more modern tunes, and music from many nationalities. There is a section of 72 well-chosen service music compositions; and another section of 245 Scripture readings (mostly from the

Psalms) for use in church services or for private devotions.

Forty-nine of the hymn writers or composers whose works appear in *Hymnbook for Christian Worship* were born in or since 1900; about as many more, born toward the end of the previous century, wrote, composed, or published during the 1900's.

Twenty of the new hymns (texts) were written in the "searches" made by the Hymn Society of America for contemporary poetic expression of the concerns of Christian people. These hymns and their writers are: "God hath spoken by his prophets,"

George W. Briggs

"Declare, O heavens, the Lord of space," Robert L. Edwards

"Creator of the universe," J. Donald Hughes

"As men of old their first fruits brought," Frank von Christierson

"Jesus, Friend of thronging pilgrims," W. Nantlais Williams

"Lord, whose love through humble service," Albert F. Bayly

"The Son of God, our Christ, the Word," Edward M. Blumenfeld

"God almighty, God eternal," Mary J. Cathey

"Hope of the world, thou Christ of great compassion," Georgia Harness

"O Lord, we do adore thee," Edger-ton Grant

"Where restless crowds are thronging," Thomas Curtis Clark

"O Lord, may church and home combine," Carlton C. Buck

"O God who to a loyal home," Harry Emerson Fosdick

"O Lord and Savior, as we kneel before thee," George MacLaren Brydon

"Mid blackness of the city's night," Sarah E. Taylor

"Give me the eyes to see this child,"

Miriam D. Ross

"Break forth, O living light of God,"

Frank von Christierson

"Before thee, Lord, we join our hearts," Mildred Harner Foltz

"O thou whose favor hallows all occasions," Miriam Drury

"As we before thine alter bow,"

Franklyn P. Frye

*Learning to Live*, by Walter Russell

Bowie. Nashville, 1969: Abington Press; 288 pages, \$4.95.

Doctor Bowie—one of the century's great preachers, gifted writers, and inspiring religious teachers—presents his autobiography in this notable volume. But it is more than the usual story of the events in one's life, the story of deeds, experiences, and honors; it is an absorbing chronicle of the hundreds of men and women who through the years helped shape his mind, and spirit, and beliefs; it is an "exposure" (in the best meaning of that word) of a mind and heart open to the calls of God, to the calls and needs of humanity, and of the processes by which he arrived at attitudes, and sympathies, and relationships that made life both worth living and of great service.

One could wish that Dr. Bowie had included in this autobiography the texts of and commentary upon his hymns, for some of them are among the best in the English language. Among his hymns that have wide currency in modern collections are: "O holy city, seen of John," "Lord Christ, when first thou cam'st to earth," and "God of the nations, who from dawn of days."

# The Hymn

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